1: Petrullo E-3 (1933-34) 1939 SS19 Yaruro SS19

of the beasts it is necessary to shoot it with a barbed arrow whose head becomes detached from the shaft but remains attached to the latter by a string. The babu will make for deep water and submerge, but the shaft will float on top, and the beast is drawn to the surface by its means, to be dispatched by another arrow or by a knife blow.

The technique for hunting turtles is similar but its execution is more difficult, due to the smaller size of the turtle. These generally can be seen floating on the water with their heads held erect above the surface.

Fishing is done mostly with bow and arrow. The hunter stands up on the prow of the canoe which is guided into the proper position by his companion paddling in the stern. When the hunter is almost over the fish he shoots his arrow some inches in front so as to allow for the deflection caused by the water.

Deer is seldom hunted since the Yaruro shun the land for fear that they may be accused of killing cattle. Unless the deer is caught on the river bank in the early morning or in the evening it is stalked. The hunter fixes his gaze on the deer and moves forward a few feet at a time, stopping stock still at the slightest sign of alarm on the part of the deer. In this way he can approach to within arrow range. This technique takes great patience and time. The hunter may camouflage himself by painting his torso white and pasting feathers on it. He wears a mask in imitation of the jivaro stork, which consists of a black head and beak and a red collar around the neck. He may use the beak of the jivaro or substitute his bow for it. Mimicking the motions of the jivaro, he approaches the deer. When he is close enough he waits for the deer to look up, when he transfixes it with an arrow. The arrow used is so heavy that it cannot be launched from afar.

In addition to these, the armadillo, the tortoise, and the chiguire are hunted. The hunter does not fail to gather turtle eggs, crocodile eggs, and honey as he roams along the river banks.

FOOD GATHERING

It is the task of the women to gather supplementary food. They organize their own expeditions. Armed with digging stick and baskets and accompanied by the children, they roam the plains, digging up the changuango, the barbaco, and the chigua.

MATERIAL CULTURE

In material culture the Yaruros are poverty stricken. Their nomadic existence limits their possessions to what they can carry with them in their canoes, which is very little. The whole range of objects made or possessed by the Yaruros consists of canoe, paddles,

1: Petrullo E-3 (1933-34) 1939 SS19 Yaruro SS19

609 123

women sang to me and for me, I was not able to learn anything about their conceptions of the universe nor any other matter.

796 304 302

On one occasion Landaeta, the shaman, invited Juan Bario's band to participate in a performance. The women prepared for it by painting the face with stamped designs—stamps smeared with oily stuff, stamped on the face, then the entire face, from eyebrows down, was covered with a thick coat of red ocher. It stuck where the grease was. The hair was worn in one braid down the back. They wore their best dresses.

521 123

In anticipation of a long night, I lay down on the sands to rest, if possible. However, the skies interested the Yaruros. Landaeta and his people lay beside me to talk about the heavens. From that we passed to a discussion of Hatchawa, who, according to Landaeta, had said that I was well known to him and a good friend. In order to test the shaman I told him that I was anxious about my family whom I had left so long ago, and I asked him to find out about my wife, son, and general family from Hatchawa, which he promised to do. The conversation went back to the stars, and as the big dipper began to rise over the northern horizon Landaeta disappeared in the darkness. Soft conversation continued, and then came Juan Bario and his family to join us.

796 [292]

A few words of warm friendship with Juan Bario and we went to joint Landaeta, who was sitting ready to begin. Landaeta had withdrawn to the west of the camp, and put on his shamanistic breechclout and head-cloth, which consisted of a sort of headkerchief. His son Brigido sat behind him; to the right of Landaeta sat Brigida, his wife, and next to her, her sister. Juan Bario and I sat back a little.

Unlike our own religious ceremonies, there was no attempt at artificial seriousness. The children played about noisily, without reproof, under the very nose of the shaman, some of the men jested and laughed, others conversed more quietly, etc. In other words, the imminent communion with the gods was an event of festive proportions, and no restraints were placed on the normal and natural behavior.

796 791

Landaeta began to sing and he was accompanied by a few of the attendants. In the meanwhile small fires had appeared here and there, and at these were lighted the long green leaf-covered cigars. None smoked an entire cigar, following the general custom of sharing with the other fellow. The songs at first were accompanied with faint rattling of the macaua, but this became stronger and stronger as the shaman approached the Land of Kuma. Finally at midnight—almost on the stroke—the shaman announced in his song that he had reached the desired land. The singing became more intense, faster, and everyone seemed to take more interest.

1: Petrullo E-3 (1933-34) 1939 SS19 Yaruro SS19

292
283

142
291

1. The shaman Landaeta with daughter and wife. Note the embroidered breechclout on the man and paint on the face of the figure at the left. 2. Yaruro man making hammock string. Note the typical sitting posture of the Yaruro. 3. Two little girls wearing girdles. 4. Yaruro woman with aboriginal costume. 5. The figure on the left is a girl. The figure on the right is a boy. Note the difference between the girdle worn by the girl and the breechclout worn by the boy.

(End Plate 15)